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ABSTRACT

This volume is part of a series, which is in turn part of a course entitled "Contact Canada" and designed for adult Francophone students of English as a second language. The series contains exercises for learning conversational tools. This volume deals with linking formulas, which are grouped under the following categories: (1) subject-expansion links; (2) subject-evaluation links; and (3) argumentation links. The first category includes such functions as expanding, giving a reason, explaining, contingency, interpreting, restating, and distinguishing between appearance and reality. Category 2 includes rejecting, questioning and suggesting, stating reservations, taking something into account, seeing the other side, and giving in. The final category includes generalizing, pointing out exceptions, providing examples, and summarizing and concluding. A videotape recording explaining how to use the series effectively is available separately. (AM)

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GAMBITS 2

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LINKS

THE SECOND OF THREE MODULES

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This series forms part of *Contact Canada*,
a course for teaching English to adult Francophones
in the Public Service of Canada.

A VTR demonstrating the methodology of these modules,
and advice on how to use them most effectively,
is available from the English Program Development and
Consultation Unit.

Cover: Gambits *are starting manoeuvres, whether in chess or in conversation. The word* gambit *derives from Italian* gambetto, *"the act of tripping someone" (> Italian* gamba *"leg"). Today, the most important thing about gambits is no longer the use of trickery, but the advantage they give to their user in the game he's playing.*

GAMBITS 2

CONVERSATIONAL TOOLS

by Eric Keller, Ph.D.
and Sylvia Taba Warner, M.A.

FL0094443

LINKS

THE SECOND OF THREE MODULES

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1. Subject–Expansion Links

Conversation is much like a game of hockey. A hockey player who is in control of the puck can skate in one direction for a limited time only; then he must change course or pass the puck to another player. In a typical conversation, we can talk about a single aspect of a topic for only so long. Then we must move the topic in a new direction, or give up the floor to someone else.

Let's see how such conversational changes are made. In this example, Philip and Gail are looking at a modern sculpture.

Philip: This looks like two kissing tomatoes!

Gail: *It may look like* two kissing tomatoes, *but in fact,* the sculptor says that it represents one atom hitting another. It's a symbol of modern destructive force.

Philip: *Do you mean to say* there's only one possible meaning to this sculpture?

Gail: Not really. *But generally speaking,* wouldn't you say that the meaning of a sculpture is what the sculptor intended it to be?

Did you notice how each new statement is introduced by a handy little gambit? Each of these fixed expressions acts like a bridge between what has gone before and what will come next. That is why we call them *Links.*

Human communication has evolved relatively few typical linking situations. In the above dialogue we met three of them. In the beginning, for example, Gail indicated a contrast between *appearance and reality.* She could also have introduced this contrast with the link *"it may seem to be . . ."*. As you can see, a number of different links may serve in the same type of linking situation.

Eight more typical linking situations are introduced in the next few pages. Each in its own way helps to move a subject in a new direction. As you do the exercises and begin to use more of these links regularly in your conversation, you will probably recognize the various typical linking situations as old friends.

A. EXPANDING A POINT

OFFERING YOUR IDEAS

Levels 2-4, class and pairs, speaking, 20 minutes

In many conversations we hear one point that strikes us as especially important. Frequently we like to comment on that point by expanding on it.

Let's create such a situation. Assume that you've been unsuccessfully looking for a better job for a little while. Take three minutes to think of reasons why you haven't yet found – or been offered – the position of your dreams. Some possible reasons are listed on the opposite page. When you're finished, get together with someone else, and offer constructive solutions to the problems of the other person, using links at the left. If your partner makes several points, expand with links from the top list. If it is a single point, expand with links from the bottom list.

ONE OF SEVERAL POINTS:

Regarding

Concerning

As far as . . . is concerned

Where . . . is concerned

When it comes to

A SINGLE POINT:

In that respect

As far as that goes

In that instance

As far as that is concerned

Where that is concerned

On that point

Examples

One of several points:

"I hear you've applied for a promotion. How did the interview go?"

"Well, so-so. Every time I apply, they make some vague hints about my lack of managerial experience and a university degree."

"*Where* managerial experience *is concerned,* have you considered one of the management training courses?"

A single point:

"How's your job hunting coming along?"

"Not too well, to tell you the truth. It's always the same question, do you have any experience, do you have any experience? How can you have experience when you're just out of school and no one will hire you?"

"Well, *as far as that goes,* I guess we're all in the same boat. We either have to start at the bottom or get some pretty specialized training."

SOME POSSIBLE REASONS

You don't have the necessary job skills

You don't have experience in the area in question

You don't have a car

You don't speak English well enough

You're too young or too old for the job

Fill in other reasons.

In a case like this

In this case

In a situation like this

In this instance

In this type of (a) situation

In such a situation

THOUGHTS ON A PROBLEM

Levels 3-4, class or individual, speaking or writing, 20-30 minutes

The gambits of this section are especially useful for linking your own thoughts to a problem that you've just heard about. Here, for instance, we have two case studies adapted from real life. Read through each case quietly, think up a solution, and jot it down on a piece of paper. Then, if you're working alone, expand your solution into a paragraph. If you're in a class, one student should ask for comments, and then you can offer your solution orally, introducing it with a suitable link.

Case 1

Frank has a good position in Ottawa working for the Federal Government in Veterans Affairs. He is a middle-level manager now, and he is looking forward to a promotion soon if he stays in his division. Cathy, his wife, has a well-paid position with a private insurance company and has 12 years seniority there. The Federal Government is decentralizing in order to inject money and jobs into economically depressed regions of the country. Frank's division is being transferred to Charlottetown, Prince Edward Island. The children are settled in school and certainly do not want to leave their friends. Cathy sees no possibility of getting an equivalent position. For his part, Frank would like to move up the ladder. What should the family do?

Case 2

Yung-Ae is from Korea. She's the mother of three children who are 3, 5, and 9 years old. The youngest was born here, but the other two were born in Korea. Recently, the two older children have been giving her a great deal of trouble. They answer her in English when she addresses them in Korean, and they speak English with each other. They act as if they don't belong to the family when everybody goes for a Sunday walk. When they're with friends, they look deeply embarrassed when Yung-Ae speaks to them in Korean. They've taken to chewing gum all the time and have become cheeky towards both parents. What can Yung-Ae do?

EMPHASIZING A POINT

Levels 3-4, class and small groups, writing and role-playing, 30-40 minutes

To emphasize a point in a discussion we often use the links that are introduced in this section. Here we will practice such emphasizing through a few role-playing situations. First, read through the case study given below, then write out answers to the questions, and finally act out the various suggested situations.

CASE STUDY

Harry has been living with Adrienne for the last year. Adrienne is from Halifax, and Harry is from Jamaica. The two like each other very much, and they have been thinking about getting married. However, they're both a bit hesitant, because they're not quite sure that a mixed marriage is a good idea. There are a great many cultural differences, after all. Harry, for example, finds Adrienne's Canadian ways very unusual. On the positive side, they help one another with their studies at the regional college and they cook each other's national dishes. However, a difficulty arose a few months ago when Adrienne's parents came to visit her. She pretended to be living with a girlfriend. The parents met Harry, and seemed to like him. But the meeting was a strain on all of them, and later Harry couldn't repress a few remarks about how uptight her parents seemed to him. Adrienne knew what he meant, but couldn't help feeling hurt.

QUESTIONS

1. What do you think is Adrienne's greatest worry?
2. What problems would Adrienne face in a marriage with Harry?
3. What problems would Harry face in such a marriage?
4. What do Adrienne's parents probably think of the situation?

ROLE-PLAYING

Act out the following situations and use the gambits at the right to emphasize important points.

1. Harry talking to his best friend Lee.
2. Adrienne talking to her best friend Michele.
3. Adrienne's parents talking about the two alone.
4. Adrienne's parents talking about the two to some friends.

Note: These gambits are linking gambits; you will need opening gambits and a context before coming to the links.

That's just the point

But the question is

But the point is

But the real question is

This brings up the following

This raises a problem

Here's the whole problem

This raises a question

In (the) light of what you've just said

But the problem with that is

B. ADDING SOMETHING

ADDING ITEMS

Levels 2-4, pairs or individuals, phoning or writing, 20-30 minutes

IMPORTANT THINGS:

Also

And another thing

In addition

What's more

In other respects

LESS IMPORTANT THINGS:

Just a small point

I might add

Perhaps I should mention

I almost forget

We often make lists of things. Shopping lists, lists of things to do, and lists of English spelling rules, all readily come to mind as examples. When we list things verbally, we use the gambits of this section to link one item to the next.

You get a chance to list features of a face in this activity. Suppose that you're downtown and you've just seen a man who looks exactly like the man on a wanted poster that was shown on TV last night. You race into the nearest phone booth and call the police. Now, as you describe the person, use adding links every time that you add another detail about a facial feature (consult the list on the next page). You may want to describe the person you see on the wanted poster on the next page, or you may want to describe someone in the room who has been chosen to portray the "dangerous criminal".

PHONING

Describe the criminal to another student who plays "policeman". Make sure you give him a full description of the criminal, as well as the place where you saw him.

WRITING

Write a description of the person which you could give to the police.

WANTED POSTER

FACIAL FEATURES

(Add more features to this list, if you like)

eyes: blue, brown, green, hazel, dark, grey
complexion: light, dark, ruddy, fair, pale, leathery, tan, red, robust
nose: pug nose, turned-up, long, narrow, red, flat, hooked, aquiline, stubby
eyebrows: heavy, bushy, thin, sinister-looking, arched
glasses: horn-rimmed, large round, tinted, bifocals, aviator, thick-lensed, granny, metal-rimmed
moustache: handlebar, Charlie Chaplin, fine and thin, bushy, Zapata, Fu Man Chu
ears: large, floppy, small, pointed, sticking out, pierced, cauliflower ears
mouth: tight-lipped, full red lips, fine and thin lips
hairline: receding, grey around the edges, balding, bald
hair: short, curly, bushy, long, straggly, full, unkempt, slicked back, carefully styled, blond, brown, red, auburn, black, jet black, grey
hairstyle: natural, afro, pixie, gamine, pageboy, bangs, ponytail, pigtails, braids bun.
other features: beard, goatee, sideburns, freckles, a mole, a scar, wrinkled skin, hollow cheeks, heavily made-up, a stern look

And besides
Furthermore
Also
In addition
What's more
And another thing
Not to mention the fact that
Plus the fact that
Not only that, but

ADDING REASONS

Levels 2-4, class or small groups, writing and speaking, game, 15 minutes

When you do something, it is usually for a good reason. And if you have several good reasons, you might want to use the links of this section to enumerate them.

In this game, you will enumerate reasons why a fellow student should choose a certain profession. Sit in a circle. Take a blank piece of paper and write down a profession that would be suited to your neighbour to the *left*, and the reason for choosing such a profession. For example, if you think your neighbour should be a taxi driver, you might write, "I think you should be a taxi driver because you're such a very fine driver." Then fold the paper over so that the next person *cannot* see the first sentence, but put the name of your neighbour to your left at the bottom of the page. Now pass the paper to the person sitting to your *right*. This neighbour adds a further reason for choosing a profession which may be entirely arbitrary (ideas below). For instance, he or she could add, *"And besides,* you're such a success with the ladies." Continue adding reasons until all the papers reach the persons about whom they are written. At that point, each student can read the list of "useful" suggestions aloud to the class.

SOME ARBITRARY REASONS FOR CHOOSING A PROFESSION

This may be your last chance to make some money.

Think of the attention you would get.

Anything is an improvement over what you're doing now.

You seem to enjoy working with people.

Have you considered what it would do for your image?

C. GIVING A REASON

COMING UP WITH A GOOD REASON

Levels 2-4, pairs, speaking, 15 minutes

At one time or another all of us have had to defend our actions. This is generally a tense situation. The gambits of this section are useful to get us out of such tight spots.

Write down four things that you should have done recently, but didn't (ideas below). Then give this list to a fellow student. This person will then accuse you of negligence, and tell you what you should do in such cases (use words like *should, must, have to,* etc.). Answer these challenges with good reasons, introduced by one of the links at the right. When you have countered all the challenges, make up some accusations concerning your partner's negligent acts.

Example

NEGLIGENT ACT: I still haven't answered your letter.

ACCUSATION
"You received my letter last month, but you still haven't answered it! You *should* answer your letters as soon as you get them!"

ANSWER
"*The reason why* I haven't answered your letter is that I just got back from my vacation last night. I haven't had a chance to answer it."

SOME OTHER POSSIBLE NEGLIGENT ACTS

You didn't pay a bill.
You didn't call up as promised.
You didn't return a book.
You didn't get here on time.
You didn't take out the garbage.

TO START OFF:

The reason why

The main reason why

Owing to

Due to

Because of

Because

Since

In view of the fact

Seeing as how

FOR FURTHER EXPANSION:

For this reason

On account of this

Owing to this

Because of this

This is why

This is the reason why

That's why

That's the reason why

D. EXPLAINING A RESULT

Therefore

So

As a result

Consequently

Thus

EXPLAINING WHY

Levels 2-4, class and small groups, speaking, 15 minutes

Often in a job interview you have to explain why you did certain things or why something happened. Chances are that you would have use for the gambits of this section in such a situation.

For instance, how would you answer the following questions? Prepare your replies in small groups and present the best ones to the class. Be sure you use several of these links in your replies.

QUESTIONS

1. *"You interrupted your schooling for quite a few years after high school. Why was that?"*

   One possible explanation:

   "When I was in grade 12, my mother became very ill. *Therefore* I had to drop out of school for a year to make money."

   Offer another explanation.

2. *"You appear to have had a very good position back in Switzerland. What made you decide to leave and come to Canada?"*
3. *"I see here that you stayed with the last company for only six months. Can you explain why you didn't stay with them any longer than that?"*
4. *"Most of your previous experience is in the area of selling. Why are you now looking for a managerial position?"*
5. *"You haven't indicated the salary that you are asking. Why is that?"*

Think up some more questions, and then answer them.

Note: You will need opening gambits to start your answer.

CONSEQUENCES OF PRESENT CIRCUMSTANCES AND REASONS FOR CHANGE

Level: 3-4, class or individuals, writing and/or recording, 30-45 minutes

WRITING

When we don't like something, we can usually make suggestions for change. Sometimes such suggestions can even be expanded into a detailed proposal for change. Such proposals are much more convincing if the consequences of the present circumstances, and the reasons for the change are clearly presented.

Assume that you and some friends are in the following circumstances. Write a proposal for change, using links from both lists at the right.

UNDESIRABLE SITUATIONS

1. *Your class ends at 3:30 p.m. and the cafeteria closes at 3:45 p.m.*

   One possible proposal:
   I would like to suggest that the cafeteria be kept open until 4:00 p.m. At present, when I come out of the class, it often takes me until 3:40 to get to the cafeteria. *Consequently,* I only have five minutes to eat till I get chased out. This has now happened several times. I do not think that I am alone. Two of my friends have also complained about the cafeteria's closing hours. *For these reasons* I think the cafeteria hours ought to be extended.

   Come up with another proposal for this situation.

2. *You've been in the library five times, and each time the book you want has been out.*
3. *The building you work in is kept far too warm for your own comfort in the winter. You find that your work deteriorates when it is too hot in your office.*

WRITING AND/OR RECORDING

Think of a proposal to make regarding this course. Write it out and then record it on tape, or hand it in to your instructor.

RESULTS:

Therefore . . . .

Consequently

So

As a result

Thus

REASONS:

For this reason

In view of (the fact)

Seeing (as how)

Because of

E. CONTINGENCY

POSITIVE CONTINGENCY:

If

If and when

If I ever

When

Whenever

As soon as

By the time

NEGATIVE CONTINGENCY:

Unless

Barring

Barring the possibility that

THINKING AHEAD

Levels 1-4, class, speaking game, 15 minutes

This game challenges you to make a meaningful connection between two events.

To start, sit in a circle. The first person connects two events on the opposite page in a meaningful way with a suitable link (e.g. *If* I lose my job, I'll go on welfare). The next person now has five seconds to connect the second event with another event in a meaningful way (e.g. *If I ever* go on welfare, I'll have to sell the house). If someone cannot come up with a fitting event within the time period, this person is eliminated from the game.

You can use each event only once, but when you've used up all the events on the page, you may invent new ones. Continue the game until there is only one person left, or until 10 minutes are up.

become famous overnight
lose my job
have lots of time to write my book
it rains
eat properly
boss will get angry
go to British Columbia for a holiday
have to sell the house
have some peace and quiet for a change
start the car
get restless
get an ulcer
go stay with my mother
lose weight
go on welfare
my mother-in-law will move in
get into my new suit
miss my favourite TV show
can't make the loan payments
start drinking
the TV goes on the blink

If

If and when

When

In case

In the event

Whenever

CROSSBREEDING CONTINGENCY

Levels 2-4, small groups and class, speaking and writing, 20 minutes

If you're in a crazy mood, try this.

Get into small groups and pretend that you're the world's authority on crossbreeding. Tell what happens if you cross any two of the creatures below. Write down some of your most "successful" cases of crossbreeding and later present them to the class.

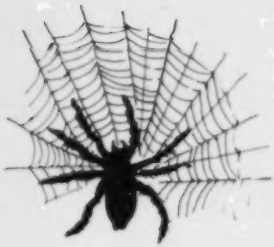
Example

If you cross a *camel* with a *bird*, you get a humpbacked bird that can fly across the desert nonstop.

BIRD

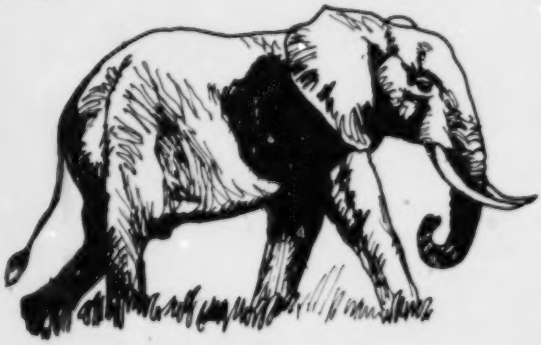
CAMEL

SPIDER



DEER

ELEPHANT



FISH

KANGAROO

Feel free to use other animals as examples for your particular crossbreeding strain.

F. INTERPRETATION

ANALYSIS OF PROBLEMS IN ENGLISH

Levels 3-4, pairs, speaking, 60 minutes

It often seems like specialists and nonspecialists speak two different languages. For example, what is a "stroke" to you, is a "cerebrovascular accident" to your doctor. Or what may seem like a "broken heart" to you, is really a "post-traumatic neurosis" to your friendly psychiatrist.

Similarly, language specialists have a few special terms that describe what your particular language difficulty might be. For instance, if you have trouble understanding people on TV, the special term for that is "listening comprehension difficulties".

In this activity you will interpret your fellow student's English problems like a specialist. Get together in pairs and exchange books. Ask your partner to go through the questionnaire on the following pages. For each question, find out in the interpretation if your partner has the type of problem described there, and if so, what it is called. Tell your partner with one of the gambits of this section what the problem is (e.g. *This means* that you have listening comprehension difficulties). As you go through the questions, mark your partner's score sheet on page 19. Do not worry about terms in the interpretation that you can't understand. They will be explained during the class discussion (p. 21). When you're finished, reverse roles and let your partner analyze your language problems.

In effect

This is a case of

This points to

This means

This indicates

This suggests

This can be interpreted to mean (*or* indicate, *or* suggest)

This would mean (*or* indicate, *or* suggest)

This might indicate

This may indicate

This could indicate

QUESTIONNAIRE	*INTERPRETATION*
Candidate: Cover up the interpretation to the right with a piece of paper so that you can concentrate fully on the questions.	**Analyst:** *Interpret the candidate's problems after each question in accordance with the answers given in this column.*
SECTION 1	*1. PROBLEMS EXPERIENCED IN LANGUAGE PERCEPTION*
1a. When watching a TV play, do you have difficulties understanding what the actors say? *always* *often* *seldom*	*a. always or often:* *listening comprehension difficulties*
1b. When reading a warranty or a rental agreement, do you find that you understand nearly all of the words, and yet don't understand the meaning of the text? *always* *often* *seldom*	*b. always or often:* *reading comprehension difficulties*
1c. Do you have a hard time hearing the difference between the members of any of the following word pairs. leave-live thank-tank axe-ox jet-yet West-vest lack-rack	*c. difficulties in any pair:* *phonemic discrimination difficulties*
1d. When reading, do you sometimes find that you've confused *b* with *d*, or *p* with *q*? *always* *often* *never*	*d. always or sometimes:* *letter discrimination difficulties*
SECTION 2	*2. PROBLEMS EXPERIENCED IN LANGUAGE PRODUCTION*
2a. Do you have a hard time pronouncing any of the following words correctly, even though you could distinguish them in question 1c.? live, axe, West, thank, jet, rack	*a. pronunciation difficulties with any of these words:* *slight articulatory deficiency*

2b. Do you ever catch yourself saying "campoos" for "campus", or have you ever found that people couldn't tell if you said "can" or "can't" in *I can tell*?

b. either of these problems:

failure to reduce vowels to schwa (the sound ə) with weak stress

2c. Where do you place the stress in the following words?

dévelop *or* develóp
ágency *or* agéncy
pérsonnel *or* personnél

c. correct answers: devélop, ágency, and personnél. If any were wrong:

problems with misplaced stress

2d. Has anyone ever told you that you use the expressions "uh", uhuh", "y'see", or "y'know" more often than you should?

d. if so:

excessive use of hesitation markers

SECTION 3

3. PROBLEMS RELATED TO SYNTAX

3a. Which of these sentences sounds more correct to you?

I told him where the book is.
I told him where is the book.

a. if the second sentence was chosen:

difficulties with reported speech word order

3b. Would you ever say either of the following two sentences:

Why you are laughing?
What you are doing?

b. if so:

incorrect interrogative word order

3c. Which of these is correct, the first, the second, or both:

I go now.
I'll go now.

c. only the second sentence is correct; if the first was chosen:

incorrect use of tense

3d. Which of the following sentences can you imagine yourself saying?

1. Do I must go home now?
2. I don't have to go yet.
3. When began the game?
4. What you saying?

d. only answer 2 is right; if any other answer was chosen:

over- or underuse of the auxiliary

continue on page 20

SCORE SHEET

Analyst: *On each question, after you've given the interpretation, ask the candidate how often he experiences this type of difficulty, and mark the score sheet accordingly. This page will later form the basis for some more class activities.*

TYPE OF LANGUAGE PROBLEM	rarely	sometimes	often
1. PERCEPTION			
1a. listening comprehension	☐	☐	☐
1b. reading comprehension	☐	☐	☐
1c. phonemic discrimination	☐	☐	☐
1d. letter discrimination	☐	☐	☐
2. PRODUCTION			
2a. articulation	☐	☐	☐
2b. schwa-reduction	☐	☐	☐
2c. stress	☐	☐	☐
2d. hesitation markers	☐	☐	☐
3. SYNTAX			
3a. reported speech word order	☐	☐	☐
3b. interrogative word order	☐	☐	☐
3c. tense	☐	☐	☐
3d. auxiliary	☐	☐	☐
3e. negative	☐	☐	☐
4. MORPHOLOGY			
4a. sibilant suffix	☐	☐	☐
4b. past tense formation	☐	☐	☐
5. LEXICON			
5a. interference from native L	☐	☐	☐
5b. idiomatic use	☐	☐	☐
5c. article	☐	☐	☐
5d. sociolinguistic conventions	☐	☐	☐
5e. technical vocabulary	☐	☐	☐

In effect

This is a case of

This points to

This means

This indicates

This suggests

This can be interpreted to mean (*or* indicate, *or* suggest)

This would mean (*or* indicate, *or* suggest)

This might indicate

This may indicate

This could indicate

3e. Which of the following sentences can you imagine yourself saying? 1. He doesn't do nothing. 2. He never knows nothing. 3. He hardly doesn't speak English. 4. He never ever comes to work before 9:30.	*e. if any sentence but number 4:* *difficulties with the double negative*
SECTION 4	*4. PROBLEMS RELATED TO MORPHOLOGY*
4a. Have you ever been told by your teacher or someone else that you tend to leave out the 's' at the end of plural nouns or the 3rd person singular (e.g. cars, he talks)?	*a. if so:* *missing sibilant suffix*
4b. Do you remember that you recently said things like "teached" for "taught", "blowed" for "blew", or "catched" for "caught"?	*b. if so:* *overregularized past tense*
SECTION 5	*5. PROBLEMS RELATED TO THE LEXICON*
5a. Is a "billet" something you need to get on the bus? Does "rumour" mean "noise"? Does "embarrassed" mean "heavy with child"?	*a. if "yes" to any of these:* *interference from the native language*
5b. Does the idiom "to drop in" mean "to fall in"? Does the expression "in the flesh" mean the same thing as "under the skin"?	*b. if "yes" to either of these:* *unfamiliarity with idiomatic use*
5c. Does your teacher often have to correct you on your use of the articles "a" and "the", especially in written work?	*c. if so:* *inappropriate use of the article*
5d. Have you ever used words like "damn", "shit" or "hell" in class or in polite company, to the general alarm of everyone present?	*d. if so:* *unawareness of sociolinguistic conventions*
5e. Do you know the meaning of each of the following words? purl, clasp, rasp, hoe, tuner, bolt, blade, thimble, lever, clutch	*e. if more than three were missed:* *deficit in technical vocabulary*

FURTHER ACTIVITIES

1. Once the questionnaire is done and the score sheet is filled in, check the words you didn't know on pages 17-20. Ask your teacher in the cases where the dictionary cannot provide all the desired answers.

2. Get together as a class and find out in which language category (perception, production, syntax, etc.) most people find they have language difficulties. To start, copy the score sheet onto the blackboard and fill in how many people experienced these problems *rarely, sometimes,* or *often*. Then draw lines between all maximum numbers. This will give you a graphic illustration of which problems are experienced the most frequently.

Example

TYPE OF LANGUAGE PROBLEM			
1. PERCEPTION	rarely	sometimes	often
1a. listening comprehension	2	5	10
1b. reading comprehension	1	2	12
1c. phonemic discrimination	4	8	3
1d. letter discrimination	10	0	1

Use the links of this section to talk about the results on the blackboard.

3. Discuss as a class what sorts of exercises would be useful for some of the main problems outlined in the previous activity. Again use the links of this section in your discussion.

Caution: This is only a questionnaire and not a test. Therefore, the results can only *suggest* areas of difficulty, but cannot give you an exact measure of your abilities. If you want to test yourself in any of these categories, it is recommended that you take a standardized test developed specifically for the purpose.

In effect

This is a case of

This points to

This means

This indicates

This suggests

This can be interpreted to mean (*or* indicate, *or* suggest)

This would mean (*or* indicate, *or* suggest)

This might indicate

This may indicate

This could indicate

G. RESTATEMENT

HESITATION RESPONDERS:

Well, uhm

Well, let's see

Well, let me think

Let's put it this way

I'll have to think about that

RESTATEMENT LINKS:

What you're saying is

What you're really saying is

In other words

You're simply saying

If I understand you correctly

If I read you right

You mean then

I know what you mean

TAKING SOMEONE ELSE OFF THE HOOK

Levels 2-4, pairs, speaking, 20 minutes

In this exercise, we re-enact an embarrassing situation many of us are familiar with:

INTERVIEWER: "How do you like your present job?"

JOB APPLICANT: "Well, uhm, uh . . . I don't really enjoy all the in-fighting at work . . ."

INTERVIEWER: "In other words, *you don't really like some aspects of your job."*

The interviewer accidentally (we hope) asked an embarrassing question, but when he realized that the job applicant had difficulties in answering, he took him off the hook with a forthright restatement of the answer. Now the burden of saying something unpleasant was on his shoulders, not the applicant's.

Break into pairs and go through such sequences using the suggested questions below, or with questions of your own.

POTENTIALLY EMBARRASSING QUESTIONS

1. *What is your religion?*
2. *You like golf, don't you?*
3. *Do you like cocktail parties?*
4. *You smoke a bit of grass (= marijuana) every once in a while, don't you?*
5. *I see on the application form that you are separated.*
6. *Your own embarrassing question*

POTENTIALLY EMBARRASSING REQUESTS

1. *Can you give me a letter of recommendation?*
2. *Can you give me some comment on this report?*
3. *Do you want to meet me for lunch?*
4. *Your own embarrassing request*

CORRECTING ONESELF

Levels 2-4, class, speaking, 15 minutes

At times we have to clarify ourselves. Perhaps we said something we didn't really mean, and as a result we may have gotten ourselves so entangled in words that it is best to start the statement all over again.

State one of the extreme positions from the list below to the class. Then extricate yourself, starting with one of the gambits to the right. After a while, make up your own extreme positions.

What I mean is

What I meant is

Let me put it another way

What I'm saying is

What I'm trying to say is

Don't get me wrong

Don't misunderstand me (on this point)

Let me rephrase what I just said

If I said that I didn't mean to

A FEW EXTREME POSITIONS

1. *Women are lousy drivers.*
2. *I can't stand teachers (kids, English Canadians, etc.).*
3. *I wouldn't live in Toronto, (Montreal, Newfoundland, Yellowknife, Ottawa, etc.) if you paid me to.*
4. *I never use slang (swear words, insults, etc.).*
5. *Smokers (politicians, academics, bureaucrats, etc.) drive me up the wall.*
6. *Artists (public servants, students, etc.) are a bunch of lazy bums.*
7. *I never lie (swear, drink, smoke etc.).*
8. *I never have to look up a word in the dictionary.*
9. *Your own extreme position*

FURTHER ACTIVITIES

1. Discuss in class why some of the above positions are extreme. Try to state your views as freely as you can, and if you find that you want to restate them, use the links of this section.

2. Do you have any prejudices of your own? Get together with someone you feel you can trust and ask yourselves (a) What is the basis of my prejudice? (b) What will happen to my human relationships if I hold on to my prejudice? Use gambits from this section to correct yourself if necessary.

GETTING IT STRAIGHT (FIGHTING BACK)

Levels 2-4, class, writing and speaking, 30 minutes

Every once in a while we find out that someone has misrepresented something we've said. In such cases we can correct them, somewhat aggressively, with the links of this section.

Let's see how this would work in your class. Write down something you did recently and why you did it (ideas below). When everybody is ready, tell someone else in the class what you did and why. This person then has to retell your story incorporating some mistakes. You will use one of the links at the left to correct the person. Once your fellow student has the story straight, he or she can repeat the game with someone else in the class. This continues till all students have had their stories repeated by someone else.

POSSIBLE STORIES

1. *You took up jogging to get into better shape and to feel fresher in the morning.*
2. *You went on a diet so that you'd lose weight and fit into your old clothes again.*
3. *You started Spanish lessons so that you could communicate during your upcoming holiday in Mexico.*
4. *You bought a ten-speed bike so you could beat the traffic and save money on gas.*

Make up a story of your own if you can't think of something that actually happened.

Note: All the gambits on this page are aggressive. The gambits on the preceding page allow you to convey the same meaning in a more diplomatic way.

H. APPEARANCE AND REALITY

MISCONCEPTIONS

Levels 3-4, class, speaking, 15 minutes

Catch phrases are not always true. When we wish to point out a flaw in a catch phrase, we usually use two links in conjunction, one to introduce what is thought to be true, and the other to introduce what is actually the case.

As a classroom activity explain that the catch phrases below are not true. First state the catch phrase with an appearance link, and then introduce the counter-statement with a reality link.

Example

Many people think that lightning never strikes the same place twice, *but actually* it often does.

CATCH PHRASES

1. *Columbus discovered America.*
2. *Men have greater endurance than women.*
3. *Hot water freezes faster than cold.*
4. *Buying your own house is a sound investment.*
5. *English is the language of commerce only.*
6. *Eating beef makes you aggressive.*
7. *Oysters make you sexier.*
8. *Toads give you warts.*
9. *Bats are blind.*
10. *Airplanes always get you there faster.*
11. *The larger economy size always has the cheaper unit price.*
12. *To stop hiccups, hold your breath and count to 10.*
13. *Put butter on a burn.*
14. *Your own catch phrase*

WHEN APPEARANCES ARE DECEIVING

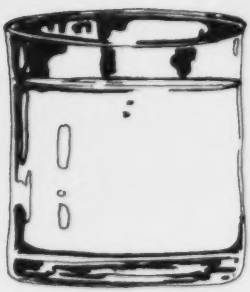
Levels 2-4, class, speaking, 15 minutes

Appearances are frequently deceiving. We may for instance think that the water in a glass is clean. But then we look through a microscope and discover all kinds of microbes and other substances in a drop of that supposedly clean water! Nowadays we have many devices for getting such revealing looks at reality: binoculars, microscopes, satellite photographs, and many more.

Below are some examples of two views, the one on the left as perceived by the naked eye, the one on the right as seen through such a device. Describe with the links from this section what you see on the left, and contrast it with what you see on the right.

Example

At first glance it appears as if this is a glass full of clean water. *But in fact,* if we look at a drop of that water under a microscope, we see all kinds of microbes and other substances.



APPEARANCE LINKS:

At first glance it looks as if

Supposedly

Many people think

We take for granted that

I assume

It seems (as if)

It seems like

REALITY LINKS:

But in fact

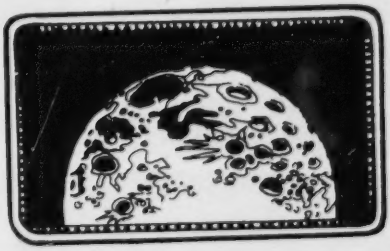
In reality

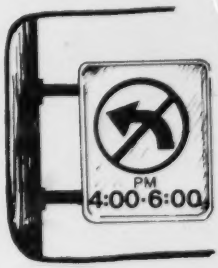
The fact of the matter is

Actually

In point of fact

In actual fact





FURTHER ACTIVITIES

1. Continue the exercise with other examples of things that look one way as seen by the naked eye and another way when seen close-up.

2. Think of some more examples, but this time in terms of the senses of touch, sound, taste and smell (e.g. On the phone yesterday, *it seemed as if* my friend had a cold, *but in fact* he was calling long distance from San Francisco and the line was bad).

2. Subject–Evaluation Links

Every so often we have to indicate how we feel about something. We have to say whether we find something good or bad, whether we think something will work, or whether we approve of a project or not. These different kinds of evaluations can be introduced by the links of this unit.

Let's assume a friend of yours from out of town wants to stay with you for six weeks. The problem is that she has a cat, and you don't really like cats. What are you going to say?

If you're sure that you just cannot get along with cats, you can say, *"I don't particularly care for* cats, you know". That would be a clear introduction to a *rejection.* Or then you could ask your friend, *"Do you really think* I can live with a cat for that long? " By putting the matter into a *question,* you give your friend a chance to retreat before you have to say "no" to her.

However you have some further options. If you haven't made up your mind, you could state your *reservations* by saying, *"What I'm really worried about is* your cat." Or you could look at the whole thing *from the other side* and say, "Oh well, *be that as it may,* your friendship's the main thing and I can put up with the cat for six weeks, I guess." See how generous you feel now?

In each of these cases you offered an *evaluation* of the problem. Each type of evaluation was introduced by a different type of gambit. Being aware of the full range of such gambits will make it much easier for you to express your true feelings on a subject.

A. REJECTING

REJECTING SOMETHING BECAUSE YOU DON'T LIKE IT

Levels 2-4, class, speaking, role-playing, 20 minutes

REJECTION LINKS:

I don't care for

I don't particularly care for

I can't stand

I'm not going to

This isn't my idea of

I don't like

I can't take

I don't especially like

What I can't stand is

PREFERENCE LINKS:

I'd prefer

I'd really much rather

I'd rather

I'd much sooner

There are at least two ways of saying "no" to a request. If you want to be straightforward and direct, you can use one of the many *rejection links* at the left. But if you want to be more subtle, you may wish to use a *preference link.* In either case, the person who made the request will probably "get the message" clearly enough.

We can practice this difficult art of saying "no" in the following role-playing situation. Assume that your best friend has just arranged a blind date for you. Now you are on the phone with "the person of your dreams" and you're trying to decide where to go for the evening. But it soon turns out that the two of you don't have much in common. Take turns acting out this conversation in front of the class using the links of this section for refusing the other person's suggestions. Make each conversation last about two minutes. At the end of the conversation, you may decide to call the whole thing off.

COUPLE 1: "Let's go out for dinner"

He likes to go to the local hamburger stand, order two cheeseburgers with french fries, and two cokes to go, and then he usually treats his date to this "meal" in the car.

She likes to dress up, put on some fine jewellery, go to a chic restaurant in centre town, and order filet mignon.

COUPLE 2: "Let's go to a concert"

She is a devoted fan of Bach's choir works and thinks nothing of sitting still for a four-hour performance.

He often goes to rock concerts with four or five friends, but has never heard of Bach.

COUPLE 3: "Let's go for a drink."

He likes to take his dates to the local beer parlour.

She has never had an alcoholic drink in her life and is not about to begin now.

COUPLE 4: "Let's go to the theatre"

He thinks of taking her to an avant-garde play about two homosexuals.

She prefers the movies, but only if they have happy endings.

Think of some other totally incompatible tastes, and act out such a blind date situation, using appropriate gambits.

I'm not really interested in

I'm not worried about

I don't need

I have no use for

I don't have the time to

I'm not concerned with

I'm perfectly satisfied with

REJECTING SOMETHING BECAUSE YOU HAVE NO USE FOR IT

Levels 2-4, class, speaking, game, 30 minutes

One excellent reason for rejecting something is having no use for it. Unfortunately many of us are quite hesitant about resisting pushy salesmen, and more often than we like, end up with something we can't really use.

In this exercise we will see who in your class is the most convincing salesman and who is the most resistant consumer. Divide into two equal groups, salesmen and consumers. The salesmen get together for ten minutes to study the list of articles they can sell (next page) and to think about how to convince the consumers to buy these. Meanwhile the consumers get together and prepare arguments against buying the articles listed on the next page. When everyone is ready, each salesman picks a consumer, and pushes his product politely, but as convincingly as he can. The consumer must reject the product as politely, but at the same time as firmly as he can, using the rejection links of this section. When the exchange is over, the salesman goes to the next consumer and repeats his pitch. This continues until each salesman has visited each consumer. At the end, vote (a) who was the most resistant consumer, and (b) who was the most convincing salesman.

ARTICLES

1. *Kitchen Gadgets*
   a. *blender*
   b. *formula warmer*
   c. *garbage incinerator*
   d. *electric can opener*

2. *Beauty Aids*
   a. *a cream to cover up blemishes*
   b. *a cream that removes unwanted hair*
   c. *a spray that tints your hair any colour you want*
   d. *a lotion that makes wrinkles disappear*

3. *Furniture and Floor Care*
   a. *wood polishing spray*
   b. *upholstery cleansing fluid*
   c. *a polishing machine*
   d. *the best and most powerful vacuum cleaner ever built*

4. *Gardening Aids*
   a. *plant food that is guaranteed to make flowers bloom*
   b. *wire mesh for a fence*
   c. *new sod for the front lawn*
   d. *lawn fertilizer that will make your lawn look like a golf course*

FURTHER ACTIVITIES

1. Go one more round with the game, but this time with articles you suggest yourself.

2. Discuss in class whether these articles make life easier or better. Are they important? To whom? Why or why not? Use gambits that you have learned so far to make your points (for example those on pp. 8, 16 and 25 of this module).

B. QUESTIONING AND SUGGESTIONS

QUESTIONING LINKS:

I wonder why

Do you really think (or believe)

Do you honestly think (or believe)

Are you serious when you say

Isn't it true that

Why do you

Do you mean to say

SUGGESTION LINKS:

Don't you think (or say, or agree)

Wouldn't you think (or say, or agree)

Wouldn't it be better

Wouldn't it be a good idea

Why don't you

I wonder if

CRITICIZING SOMEONE'S WRITING

Levels 3-4, pairs, speaking, 30 minutes

Needed: A two-to-four page composition from all students

Usually we don't like to be criticized about something we've just written with great care and effort. We're always a bit proud of what we've created and so it hurts to be criticized. Still, there are probably very few pieces of original writing that cannot profit from some constructive criticism. One way to introduce such criticism in a kind way is to use questioning and suggestion links.

Exercise your skills in kind and constructive criticism in the following way. First, write a composition about two to four pages long (ideas next page). Bring this composition to class the following day. Exchange compositions with a fellow student, and read your partner's essay very carefully. As you read, make notes about things which you don't understand or which could be improved. When both of you are ready, go over your partner's composition and state your criticisms, using the links of both lists at the left. Your partner should take notes and respond to your criticisms. When you're finished, reverse roles and listen to how your own composition can be improved. When the two sessions are finished, rewrite your composition, taking into account the suggestions that have been made, and hand the final copy in to your teacher.

POSSIBLE TOPICS

1. *How to criticize without being too critical.*
2. *"If it's worth doing, it's worth doing well" is a proverb. Do you agree with it? How does it apply to writing?*
3. *"Despite the pervasiveness of TV, the written word is still the most powerful medium." Do you agree with that statement?*
4. *A student says, "I don't care how many mistakes I make. The most important thing is that you understand what I say." Do you agree with the student?*
5. *In some programmes for English as a second language, no writing is taught at all. Judging from your own experience, do you think that is a good idea?*
6. *What are some of the problems you've run into with English spelling?*
7. *Your own or your teacher's topic*

DISCUSSION

Discuss in class what happens if you criticize someone in an abrupt and unkind fashion. Use the links of this section to criticize other people's points of view, and to suggest alternative ways of looking at the subject.

ASKING FOR AN EXPLANATION

Levels 2-4, class, speaking, 20 minutes

Sometimes decisions are made which affect us as workers in a unit. Not knowing what led to these decisions can be frustrating, and so it is only natural that we want to ask for an explanation or a clarification.

Set up the kind of employer-employee relationship in which it is possible to ask for an explanation in the following way. Assume that you are a boss and write down on paper a decision that is going to affect your employees (suggestions below). Then get together with another student and let him or her know your decision. This student will now have the opportunity to question you about the decision, and you will offer an explanation. After you have explained your decision to the satisfaction of your "employee", reverse the roles.

SOME POSSIBLE DECISIONS

1. *We can't send you to that conference you wanted to attend.*
2. *Our budget for next year has been cut by 15%.*
3. *There isn't going to be any Christmas bonus this year.*
4. *We really can't accept any applications for leave from the beginning of December to the end of March.*
5. *All statements to the press must now be checked by Public Relations.*
6. *No more free samples may be given out.*
7. *A form has to be filled out in triplicate each time you use a telephone or a taxi.*

GENERAL QUESTIONING LINKS:

Can you explain why

I wonder why

Do you mean to say

I don't understand why

I keep wondering why

Why is it that

Why do you

Why do you think

How come

QUESTIONING LINKS FOR A SPECIFIC POINT:

Does that mean

Do you mean by that

What do you mean by

What do you have in mind (with)

C. STATING RESERVATIONS

RESERVATIONS ABOUT A TASK

Levels 2-4, class, speaking, 20 minutes

We're all good at some things and not so good at others. Here we have a number of situations that require people with special talents or interests. Take up each situation in class, and take turns stating why you think you are *not* a suitable person for these tasks.

PEOPLE WITH SPECIAL TALENTS OR INTERESTS

1. *A fourth partner in a game of bridge*
2. *Another player for a game of Monopoly*
3. *An organizer for a class party*
4. *A typist for the announcements for a party*
5. *A person who can set up a sound system at a party*
6. *A person who can look after refreshments at a party*
7. *A treasurer for a new club*
8. *A representative for your union local*
9. *A delegate from your work group to a national convention*

Make up another task that you feel you're not suited for.

I doubt

I don't know if

I can't see how

Yes, but

Possibly, but

Sure, but

It's doubtful

Yes, but consider (*or* remember)

Yes, but don't forget

Yes, but keep in mind

I'd love to, but

That would be great, except

That's a good idea, but

I doubt

I'm afraid

I don't know if

I don't see how

I can't see how

But the problem is

Yes, but

Possibly, but

Sure, but

Yes, but the question really is

I don't see any advantage in

What I'm worried about is

What I'm concerned about is

What I'm afraid of is

What bothers me is

What I don't like is

One drawback is

RESERVATIONS ABOUT A PLAN

Levels 2-4, pairs, written and role-playing, 30 minutes

What do you do when you don't like someone else's plans for you? Do you get angry? Do you get upset? You could simply state your reservations.

Suppose someone in your family suggests the following changes for your life. Assume that you have some reservations about these changes. Choose links from the list at the left and write these reservations down. Then pick a partner who will suggest the changes, and act out one of the arguments. When the four arguments have been acted out, you may want to invent some other changes about which you have reservations.

CHANGE 1

For ten years you have rented the same apartment. Your family has grown a bit, and things get rather crowded every once in a while. Your spouse now wants you to look for a house to rent.

CHANGE 2

All your life you've been an insomniac. Regularly, at three in the morning, you wake up, make your way to the refrigerator, sit down in the living room with the paper, and can't fall asleep again until five a.m. Now your marriage partner wants you to go and see a doctor.

CHANGE 3

You have been brought up to be very polite. You find it impossible to show someone that you really don't care for his or her company. Now your son accuses you of being a hypocrite and wants you to start showing your true feelings.

CHANGE 4

Over the years you have eaten a bit more than is good for you. You are quite heavy in the hip-and-belly department. Your marriage partner now suddenly wants you to go on a crash diet.

D. TAKING INTO ACCOUNT

TAKING INTO ACCOUNT VARIOUS DIFFICULTIES

Levels 3-4, class, speaking, 20 minutes

Nobody is perfect, and few are really good at something. But most of us do quite well in one area or another if we take into account the difficulties we have to contend with.

In the following exchanges, compliment your fellow students. Everybody should first write down a recent achievement and the difficulties surrounding that achievement (ideas below). Take turns asking your fellow students what their achievements are and compliment them by taking their difficulty into consideration. Continue until everyone has been complimented.

Example

Student 1: I can now understand the English news on TV.

Student 2: Yes, *keeping in mind* that you've been learning English for only three months, you're doing very well.

Student 1: Kind of you to say that.

ACHIEVEMENT	*DIFFICULTY*
I can now understand the English news on TV.	*I've been learning English for only three months.*
I passed my driver's test.	*The test was held in the middle of rush hour.*
I got to class on time.	*The bus was late.*
I'm going to Europe for a summer vacation.	*I'm working my way through university.*
I finished a course at the university.	*I'm raising three children and holding down a job.*
Your own achievement	*Your own difficulty*

Considering

Seeing (as how)

Taking into account

Remembering

If you remember

Keeping in mind

Allowing for the fact

When you think

When you consider

All things considered

COMPLIMENT RESPONDERS:

Oh, thank you

Oh, thanks

(How) kind of you to say that

That's very kind of you

Do you really think so?

You're much too kind

RESERVATION LINKS:

Yes, but

Sure, but

Yes, but don't forget

I'd love to, but

That would be great, except

That's a good idea, but

COUNTER-ARGUMENT LINKS:

Even so

But still

Even if that is so

Even taking that into account

That may be so, but

That probably is true, but

Possibly, but

MINIMIZING AN OBJECTION (COUNTER-ARGUMENT)

Levels 3-4, pairs, speaking, 30 minutes

All too often some unfortunate difficulty stands between us and the fulfillment of our dreams. Some people let such difficulties interfere with their plans, while some others find almost all such difficulties too trifling to bother about.

In this exercise take turns playing the parts of a husband and wife in a set of exchanges suggested by the example on this page and the conversation outlines on the next page. First, the husband begins by stating what his plan is. His wife answers with an objection which is introduced by a reservation link. The husband then responds, using a counter-argument link to show that he does not think the difficulty is all that serious. In the next exchange, the wife begins by stating her plan and the husband states his objection. Continue in this way until everyone has had a turn.

Example

Husband: Why don't we buy a cottage to have someplace to go for the summer.

Wife: *That's a good idea, but* don't you think it might be boring for the kids to go to the same place every summer?

Husband: *That may be so, but* I think it would be nice for us, and after all they are just about at the stage where they'll want to go away for the summer anyway.

CONVERSATION OUTLINES

PLAN:	*RESERVATION:*	*COUNTER-ARGUMENT:*
1. *Take up curling this winter.*	*Don't really have time.*	(link) *It would be fun and would probably make winter more enjoyable.*
2. *Get a new car. The old one is rusty.*	*Haven't finished paying for it yet.*	(link) *It's getting to be a safety hazard.*
3. *Should go to the "all candidates" meeting.*	*Can't be bothered.*	(link) *The election is on Monday and we really know very little about the candidates.*
4. *Buy a house.*	*Don't really have much of a down payment.*	(link) *We wouldn't end up paying any more for the mortgage than we now spend on the rent.*
5. *Fly to Vancouver.*	*Cheaper to take the train.*	(link) *We'd lose 6 or 7 days of vacation that way. And besides, we'd end up spending a lot of money on food.*

EXTENSIONS OF EXERCISE

Write down your own plan and state it to the class. Someone in the class will find an objection to the plan and will put it to you with a reservation link. Answer with a counter-argument (introduced by a counter-argument link) to show that you do not think the objection is insurmountable.

E. SEEING THE OTHER SIDE

SEEING THE IMPROVEMENT

Levels 2-4, pairs, role-playing, 20 minutes

Some of us are optimists, while some are pessimists. Optimists like to see the good side of everything, while pessimists most readily see the bad side.

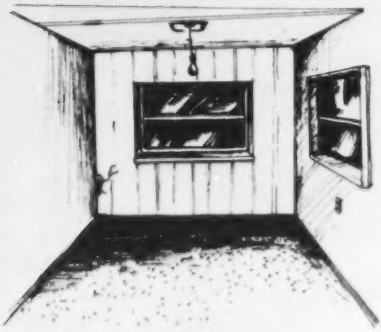
In this exercise, the optimist will have the last word. The before-and-after shots of these pages illustrate a number of improvements. In each case, however, the end result is not perfect. Act out an optimist-pessimist pair. The pessimist first states what is still wrong with the "after" picture. The optimist then calls attention to the improvement that can be seen in the picture, and introduces his statement with a gambit from this section. Make several exchanges per picture-pair.

Example

Pessimist: Oh, she could easily lose another twenty kilos.

Optimist: Yes, but *all the same,* she's lost a lot of weight in five months.

BEFORE *AFTER*



BEFORE

AFTER

BEFORE

AFTER

EXTENSION OF EXERCISE

Think of some more examples which illustrate improvement. You may want to think of your improvements in English, home improvements, or improvements in your standard of living. Tell the class what you might say if you're in a pessimistic mood, and how you would answer yourself in a more optimistic mood (e.g. I still can't understand the jokes in the situation comedies on TV. *Mind you, though,* I can now follow the evening news).

On the other hand

Mind you

Granted, but

All the same

Still

To make up for it

But then again

Look at it this way

Anyway

Even so

Sure, but

Okay, but

But all things considered

But in the long run

SEEING THE GOOD SIDE OF EVERYTHING

Levels 2-4, class, speaking, game, 15 minutes

This game challenges you to see the positive side of every problem. There are two teams. The teams take turns making complaints about a topic of their choice which should be familiar to all participants in the game (ideas below). Members from the opposing team must come up with an optimistic statement on each topic, introduced by one of the links at the left. The time limit for each such attempt is 15 seconds. The team that comes up with the greater number of statements within five minutes of play is the winner. Go two or three rounds so that both teams have a good chance to win.

These classes are boring me to tears
I can't afford the gas for my car anymore
I can't ever park around here
It always rains (snows) around here
English is so tricky
I've gained five kilos since last September
Your own complaint

F. GIVING IN

GIVING IN BECAUSE OF THE ENTICEMENT

Levels 2-4, pairs, speaking, 15 minutes

When someone asks you for a favour, you may not be all too eager to help at first. However, in time you might reconsider, especially if a special inducement is offered. Below are some simple requests for favours. Act them out with a fellow student. Show that at first you're not too interested in the request. But when the offer turns out to be too good to refuse, indicate that you've changed your mind by using one of the links of this section.

SITUATION 1

Request:	How about baby-sitting for me tonight?
Reply:	I'm not really too keen on it.
Enticement:	Well, if you come, I'll invite you for dinner and drinks first. We're having fried shrimp.
Giving in:	(*link*) I might reconsider.

SITUATION 2

Request:	Why don't you help me clean out the garage Saturday morning?
Reply:	You must be joking. I never get up until noon Saturdays.
Enticement:	That's too bad. I was thinking of letting you have some of my tools in exchange.
Giving in:	(*link*) I'll be over at about ten.

EXTENSION OF EXERCISE

Make up an exchange like this yourself and act it out in front of the class.

BETWEEN STRANGERS:

Well, I guess you're right

Well, you've talked me into it

Well, perhaps in this case

Maybe just for this one time

Well, if you really insist

Well, if it upsets you that much

Since you put it that way

Well, as a special favour to you

BETWEEN FRIENDS:

Well, if you twist my arm

Well, seeing as how it's you

Well, anything you say

GIVING IN BECAUSE OF THE STRENGTH OF THE ARGUMENT

Levels 2-4, class, speaking, role-playing, 20 minutes

What do you do when something breaks down days after you've bought it? You could take the article back to the store where you bought it. Usually, storekeepers are very good about exchanging goods or giving refunds. Sometimes, however, they are rather reluctant unless you insist quite strenuously.

Practice such insistence in the following way. Think of a recently-purchased article that broke down very soon after you bought it (see list of articles below and on page 33). Choose a fellow student who will play the reluctant storekeeper. Explain your situation. The storekeeper will at first refuse to give a refund. But don't let yourself be dissuaded and give a few good reasons why you should have a refund. The storekeeper will eventually give in, using a link from this section.

Example

Customer:	This hairdryer broke down two days after I bought it here.
Storekeeper:	Well, we'll have to send it to the factory.
Customer:	But I'd rather have a refund on it.
Storekeeper:	We really don't like to give refunds.
Customer:	If you send it to the factory, I won't have a hairdryer for two months. I'd rather buy a new one. And you know, I'm a regular customer here.
Storekeeper:	Oh, *well, perhaps in this case,* we'll give you a refund then.

SOME ARTICLES

Hairdryer	*Camera*	*Tape recorder*
Electric kettle	*Portable TV*	*A suit*
Clock radio	*Bicycle*	*A dress*

GIVING IN BECAUSE THERE IS NO ALTERNATIVE

Levels 2-4, class, speaking, 20 minutes

There's no sense in knocking your head against a wall. The best way out of a hopeless situation is to find a good alternative as soon as possible. The links of this section are useful in such situations.

I guess I'd have to

If there's no other way

If I absolutely have to

If there's no alternative

If that's so

I could always

Well, under those circumstances

Below are a number of frustrating situations. Take turns rephrasing them to the class and asking fellow students how they would deal with such a situation. The selected students should lead off with any one of the links presented here as they give their answers.

SITUATION 1

You're standing at the side of a highway, where your car has just run out of gas. You remember that there was a gas station about three kilometres back (2 miles). What are you going to do?

SITUATION 2

You're planning to visit some friends in Montréal. It's two o'clock in the morning and your bus has just arrived in the Montréal main terminal. Your friends have no car and there are no busses or subways running at that time of the night. How are you going to get to their place?

SITUATION 3

You were fishing in a lake when suddenly a storm came up and the high waves capsized the boat. You managed to swim to a tiny island nearby. There is no house on the island. But across the lake, about half a kilometre away, there is a farm house. What do you plan to do?

EXTENSION OF EXERCISE

Make up your own frustrating situations and ask other students how they would deal with them.

3. Argumentation Links

Conversations serve many different purposes. Through some conversations we pass on important information, while with others we merely entertain ourselves. In yet other exchanges we try to get to the bottom of some puzzling issues. In such cases we use all the tools of good argumentation, such as generalization, examples and exceptions, summarizing and the drawing of conclusions. Each of these argumentation devices may be introduced by its own set of typical links.

Suppose, for instance, that you and your friends have been talking about the high cost of maintaining a car. You've mentioned car prices, the cost of repairs and insurance, you've covered the area of gas prices, and now everybody is fairly disgusted. So you say, soothingly, "Well, *in general,* you know, all travelling is getting more and more expensive". You've just made a *generalization* and used a typical *generalization link* to introduce it.

At this point, your friends might expect you to give an *example.* And so you oblige with a suitably linked sentence: "*For instance,* plane fares have been going up even faster than the cost of running a car." One of your friends, though, picks a hole in your argument of the rising cost of travel by saying, "*There are exceptions to that,* all the same, I used to drive a really big car, but I drive a subcompact now and my costs have actually come down." You can see how each link introduces an argumentation device.

In fact, since each of these links introduces just one type of device, your listener will be better prepared for your argument when you use them. That way the listener will know what to expect and will be able to pay better attention to what you have to say. Therefore you may find that your arguments are more easily understood as these gambits become a natural part of your language.

A. GENERALIZATION

GENERALIZING LINKS:

Generally

In general

As a rule

Mostly

Ordinarily

As a general rule

HIGH FREQUENCY LINKS:

Usually

Most of the time

Again and again

Time and again

LOW FREQUENCY LINKS:

Once in a while

Every so often

From time to time

Every now and then

GENERALIZING ABOUT ONE'S IRRITATING HABITS

Levels 2-4, pairs and class, role-playing, 30 minutes

Do you get to work at nine every morning? If so, one may say that you *generally* arrive at that time. That would be a *generalization* about one of your habits. Also, if *most* of your fellow workers arrive at that time, one could generalize that, *as a rule,* workers in your office arrive at nine o'clock in the morning. As you can see, a generalization can capture a characteristic which is either frequent, or widespread, or both.

In this activity we're going to concentrate on characteristics which are frequent. All of us have some irritating habits, and here is your opportunity to explore some of your more harmless ones in public. Pick a partner, if possible of the opposite sex. Assume that you've just been asked by your partner to get married. Refuse the marriage proposal and explain – using a generalization or frequency link – why you don't think you're suitable for marriage (ideas next page). Your partner will at first not want to accept your reasons. However, you must disclose more and more intolerable generalizations about yourself until the issue is no longer arguable. Then reverse the roles, ask your partner to "get married" and listen to what your partner's irritating habits are. When you have finished both exchanges, present the better one to the class.

SOME IRRITATING HABITS

1. *I sleep with the window open summer and winter.*
2. *I sing in a falsetto voice when I'm in the shower.*
3. *I stay up all night and usually fall asleep as the sun rises.*
4. *I can't cook at all. I eat nothing but hamburgers and hot dogs.*
5. *I am very moody. When I get up in the morning I can be in a great mood, but by lunchtime I can be so depressed that I have to call my doctor.*
6. *I love to turn up my rock music really loud so that I can feel it in my whole body.*
7. *I squeeze the toothpaste tube in the middle. That burns up everybody I know.*
8. *I talk in my sleep.*
9. *I love it cool in my place. In the winter I turn my thermostat down to 15°C.*
10. *I like being alone. Sharing an apartment with someone would drive me up the wall.*
11. *Your own irritating habits*

DISCUSSION

Discuss in class what is required to make a good marriage relationship work. Discuss ways of changing or adjusting irritating habits so that they won't interfere with family life. Use the links at the left whenever possible.

GUESSING SOMEBODY ELSE'S GENERALIZATION

Levels 2-4, class, speaking and writing, game, 30 minutes

GENERALIZATION LINKS:

Generally

In general

Mostly

Most of the time

In most cases

Generally speaking

As a rule

As a general rule

Ordinarily

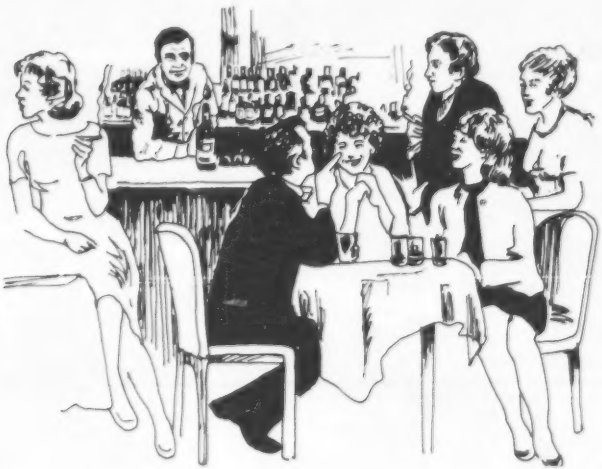
Typically

Inevitably

Usually

By and large

In this game, we will make generalizations about some typical situations around us. Sit in a circle. Write down two generalizations for each of the following three pictures. In the cases where there are key words below the pictures, the generalizations must be based on them. Make sure nobody can see what you've written. Then go around the circle trying to guess one of the generalizations that your neighbour to the right has written down. If your guess is right, you stay in the game and if it is wrong, you're out. To get a guess right, the meaning must be stated correctly, but the exact formulation can be different. Continue guessing around the circle until all the generalizations have been guessed, or there's only one person left in the game.



KEY WORDS

1. *meet/friendly people/bar*
2. *good bartender/full bar*
3. *people/troubles/bartender*
4. *too early/close/bars*

KEY WORDS

1. *kids/too much TV*
2. *TV/many houses/on all day*
3. *boring/TV programs*
4. *babysitter/kids/TV set*

NO KEY WORDS

What generalizations come to your mind?

GUESSING OPENERS:

I guess

I'd say

I think

Could it be

B. POINTING OUT EXCEPTIONS

GENERALIZATION LINKS:

In general

Most of the time

Generally speaking

As a rule

By and large

EXCEPTION LINKS:

There are exceptions, of course

One should mention, of course

An exception to that is, of course

This does not include

With the exception of (that)

Except that

One exception is

Not counting, of course

But what about

But think of

AN EXCEPTION TO A NEGATIVE GENERALIZATION

Levels 2-4, class, speaking, 20 minutes

Generalizations capture the main tendencies but leave aside the many exceptions that contradict the rule. To draw attention to such exceptions we use the links of this section.

For instance, a pessimist will often make the most distressing generalizations about the world around him (see example). When an optimist hears such statements he usually feels like pointing out an exception to the generalization. We will re-enact such situations in the class. Break into two groups, the pessimists and the optimists. The pessimists take turns making generalizations about the topics listed below and the optimists take turns coming up with exceptions, each with suitable links.

Example

Pessimist: *In general,* winters in Canada are unbearably cold!

Optimist: Sure, but *there are exceptions, of course.* Have you thought of Vancouver or Windsor? Winters are quite mild there.

TOPICS	*NEGATIVE GENERALIZATIONS*	*POSSIBLE EXCEPTIONS*
Canadian cars	*use too much gas*	*subcompacts*
Public servants	*never work hard*	*letter carriers*
English Canadians	*unfriendly*	*your teacher*
Men	*domineering*	*your brother*
Your own topic	*your own generalization*	*your exception*

INSTANT GENERALIZATIONS AND EXCEPTIONS

Levels 2-4, class, speaking, game, 30 minutes

In the following game, you'll find out how fast you can think of a generalization and an exception. Your teacher will call your name and then give you any one of the topics listed below. At that point you have exactly one minute to come up with as many pairs of generalizations and exceptions about that topic as you can (one of your fellow students can keep time). You must start off the generalization and the exception with appropriate links. The student with the greatest number of pairs wins.

TOPICS: ROUND 1 – NOUNS

1. *The youngest child in the family*
2. *Journalists*
3. *Grandparents*
4. *Farmers*
5. *Teenagers*
6. *People on welfare*
7. *Millionaires*
8. *Administrators*
9. *Mothers-in-law*
10. *Psychotherapists*
11. *Priests*
12. *Doctors*
13. *Sailors*
14. *Pro hockey players*
15. *Teachers*
16. *Students*
17. *Lawyers*
18. *Chess players*
19. *Skiers*
20. *Politicians*
21. *Police officers*

TOPICS: ROUND 2 – VERBS

1. *to gain weight*
2. *to lose money*
3. *to get jealous*
4. *to meet other people*
5. *to complain a lot*
6. *to play the martyr*
7. *to take advantage of someone*
8. *to wear out quickly*
9. *to criticize others*

TOPICS: ROUND 3 – YOUR OWN CHOICE

Invent your own key words to make generalizations about, and suggest them to your teacher for inclusion in the game.

GENERALIZATION LINKS:

In general

Most of the time

Generally speaking

As a rule

By and large

EXCEPTION LINKS:

There are exceptions, of course

One should mention, of course

An exception to that is, of course

This does not include

With the exception of (that)

Except that

One exception is

Not counting, of course

But what about

But think of

C. GIVING EXAMPLES

ILLUSTRATIVE EXAMPLES FOR PERSONALITY TYPES

Levels 3-4, class, writing and speaking, 30 minutes

For example

For instance

Take for example

A classic example of this is

For one thing

To give you an idea

To illustrate my point

Just as an example

As an illustration

You've probably come across a lot of unusual people in your life. English, like probably all languages, has a long list of descriptive terms that you can use for such people. You will find some of these terms listed on the next page. In many conversations, calling somebody by one of these names is not informative enough, no matter whether they are flattering or not. For instance, if you say about one of your teachers that "He's a real drill master", your listener will probably be eager for more details. At that point you will find the links of this section very useful to introduce an example of what you mean.

Practice the descriptive terms and the links presented here by completing the following exercises, first on paper and then aloud to the class. Use your dictionary for words that you don't know. For this activity, try to learn just one new term from each of the sections on the opposite page (nineteen at most).

EXERCISES

1. *"You wouldn't believe the odd types that were working at that place. My last boss was a real . . . (descriptive term).* For instance, *he . . . (example)"*
2. *"I guess it takes all kinds to make a world. The other day I visited a distant relative. I have never seen such an unusual family. The oldest son, for example, was a complete . . . (descriptive term).* To give you an idea, *. . . (example)"*
3. Describe (with examples) someone you know.

DESCRIPTIVE TERMS

ARROGANCE
snob
smart aleck
egotist
upstart
primadonna

COUNTERCULTURE & VAGABONDING
hippie
flower child
freak
tramp
hobo
moocher
freeloader

DISCIPLINE & DOMINATION
martinet
drill master
bully
slave driver

EXCESS
wino
drunkard
dipsomaniac
teetotaler
glutton
hog
lecher
nymphomaniac

EXPERTISE
connoisseur
artist
epicurean
gourmet
guru

HUMOUR
comic
wit
jester
buffoon
clown
joker

IGNORANCE
nitwit
ignoramus
dumbbell
dimwit
blockhead
dolt
dodo

KNOWLEDGE & INTELLIGENCE
scholar
intellectual
genius
whiz
egghead
bookworm

LAZINESS
procrastinator
loafer
idler
clock-watcher
bum

MANNERS
gentleman
lady
slob
boor

POLITICS & POWER
operator
manipulator
activist
chauvinist
demagogue
revolutionary
megalomaniac

PRETENSE
hypocrite
charlatan
quack
show-off
fibber

ROMANCE
flirt
coquette
tease
clinging vine
wolf
Casanova

SECLUSION
introvert
recluse
ascetic
hermit
outcast

TALKING
blabbermouth
gossip
loudmouth
windbag
bore

TEMPERAMENT
grumbler
grouch
sorehead
vixen

TIMIDITY & WORRY
coward
chicken
wallflower
sissy
hypochondriac
worrier
worrywart

UNPLEASANTNESS
creep
drip
twit
fink
twerp
drag

ZEALOUSNESS
sermonizer
propagandist
fanatic
do-gooder
go-getter

D. SUMMARIZING AND CONCLUDING

CONCLUDING YOUR OWN STORY

Levels 2-4, class, reading and speaking, 30 minutes

To make a long story short

So in short

So you see

So finally

So

All in all

In the end

To conclude

To sum up

To put it in a nutshell

In a nutshell

Even the best story has to come to an end. To conclude a story, and to sum up its main points, we use the gambits of this section.

To demonstrate how they are used, we asked two fellows to tell us about the first time they had ever smoked, and wrote down what they said. They were quite long-winded about their stories, but they left off the end. How could you finish off the two narratives with conclusions, each introduced by a suitable link?

STORY 1

"Now let's see. My grandfather used to smoke these corn husk cigars. And one day he left a batch of them at the edge of a field. When he went off to do some plowing, my two cousins and myself, we took about three of them. We lit them up and took a few puffs. We coughed like you wouldn't believe! When my aunt smelled the smoke on our breaths, she made us eat garlic, so my grandfather wouldn't find out." (Add link and conclusion).

STORY 2

"Well, where I lived there was a kind of parasite plant that grows on trees once a year and then dies off. And you can make things that sort of look like cigarettes from the stems of these parasite plants. You can light them and suck on them, but they taste terrible. So I made some of them for myself. It was a hot summer afternoon, and my mother was busy mending

clothes. I went off by myself and lit up one of these things. I sat there trying to hold it with a very casual air and I took a few draws. It tasted atrocious! So I thought to myself, 'This is hardly worth it unless it makes me look older'. So I went into the bathroom and looked at myself in the mirror. At that moment I had to admit to myself, 'Now, you not only look like the little kid that you usually look like, you look like a dumb little kid trying to look older! "(Add link and conclusion)

STORY 3

Now tell the class about the first time you yourself did something forbidden. Show that the end of the story is near by using one of the summarizing and concluding links.

DISCUSSION

Do you feel guilty about the story that you just told? Chances are that you don't. Why not? What is the use of having rules, if children disobey them anyway? Present your viewpoints to the class, and where useful, insert summarizing and concluding links.

SUMMARIZING SOMEONE ELSE'S STORY

Levels 2-4, class, outline writing and speaking, 30 minutes

To summarize

To sum up

To put it into a few words

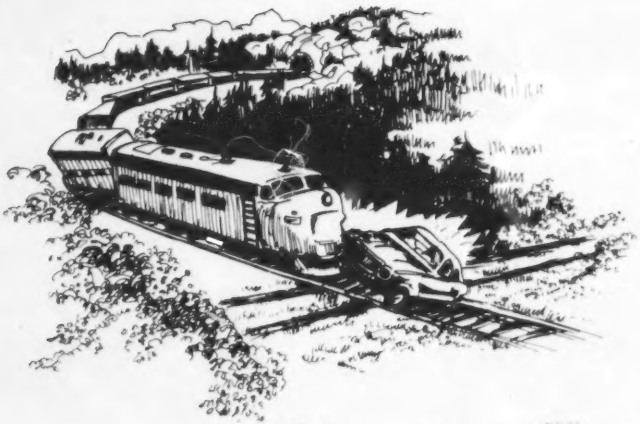
In short

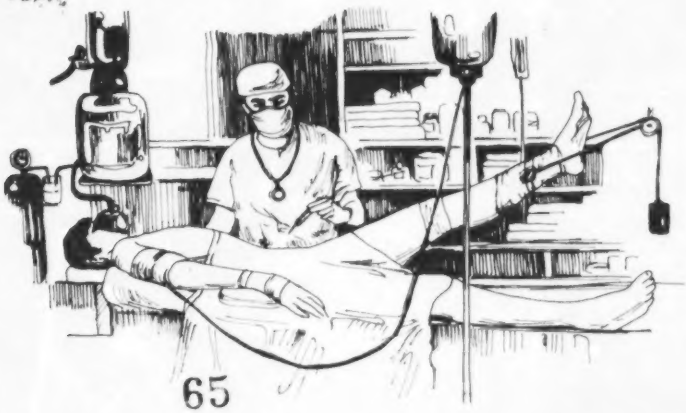
In a nutshell

Summing up

In brief

The pictures below and on the next page suggest stories about some close calls (accidents that were nearly fatal). Take about ten minutes to make up a story about one of them and write it down in *outline form* on a sheet of paper. *Do not write out the whole story. Just write down the main points.* Then tell it to the class and ask someone else to summarize what you've just said. The person you choose must use a summarizing link to start out.





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